

HARPER'S BAZAR.

A Repository of Fashion, Pleasure, and Instruction.

Vol. III.—No. 19.

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Fig. 1.—BLACK PURPLE DE SOIE DRESS WITH BLACK CARRIAGE PLEATING.
For pattern of Pattern and description see Supplement, No. 17, Page 11-12.

Fig. 2.—BLACK GOWN GRACE DRESS WITH HIGH WAIST AND TUCKS.
For pattern of Black, White and description see Supplement, No. 11, Page 10-11.

Fig. 3.—BLACK SILK DRESS WITH BUCKLE WAIST.
For pattern of Dress and description see Supplement, No. 7, Page 11.

Fig. 4.—BLACK PURPLE DE SOIE DRESS WITH BLACK VELVET TRIM.
For pattern of Pattern and description see Supplement, No. 11, Page 11-12, and 13.

DRESSES FOR YOUNG GIRLS.

of the next point, 7 ch., 1 do. in the middle of the next point, again 15 ch., passing over the top, make a point in the following 10 ch., 1 do. in the middle of the previously worked 7 ch., 11 ch., pass over the top of these and make a point in the following 15 ch., 1 do. in every fourth row of the first worked 15 ch. Repeat from 8. Then work on flat side of the foundation on which the pattern are still firm, always alternating 8 1 do. on the lower corner of each point, and after that 11 ch. Finally, crochet on each side of the foundation one round of dc., one round of sc., and one round of cr. scallops, showing one scallop of 5 ch. with one scallop of 3 ch., and passing over one stitch with each scallop.

Cravat Bow of Point Lace, Velvet, and Satin Ribbon.

Take pretty exact two corners of two tabs, which are made of point lace underlay, and lined with boys and each of thick velvet and set with ribbon. The illustration shows the design for the tabs. For the manner of working point lace underlay, see Supplement to *Harper's Bazar*, Vol. III, No. 11. From the upper edge of the velvet on a piece of foundation, which is covered with a lace. On the under side of the foundation sew a pin with which is fastened on the lace.

Black Gros Grain Dress with Algerian Head.

Take black gros grain dress in cut horizontally in front. The waist and sleeves are trimmed with black velvet narrow banded with velvet of black gros grain ribbon. Cut the waist from the pattern of the waist of Brown Paper Dress, *Harper's Bazar*, Vol. III, No. 2, Supplement, No. 5, and the skirt from the pattern in *Harper's Bazar*, Vol. III, No. 7, Supplement, No. 11. Cut the waist pieces of velvet, silk, and ermine as indicated from Fig. 10, Supplement. Make the chemise of velvet and gathered lace. The headpiece is made of the white Algerian head with narrow red velvet stripes.

LIFE IN ROME.

HOTEL life in the Eternal City is of neither the best nor the worst; and when here there is to be had cheaply. The apartments offer, for most people, but a poor alternative. Though this is not the place to make one's head these quarters, it may properly be said that the pleasant apartments are to be had in the higher portion of the city—near the Piazza del Popolo, in the Via Sistina, Via Feltria, Via Trinitaria, and Via Capo le Case. If you want privacy, you will be lucky to obtain what you require in this limited area. When that has been done, you will, perhaps, be surprised to find that dinner can not be ordered on the premises. How, then, will you ever get it at all? Between the hours of four and seven every evening you will see carriers large in cases on their heads, and ascending with them the various staircases of the houses where visitors for the night must be conveyed. These tin cases, or baskets, contain such a family dinner. It will, perhaps, be thought that the result must be a cold, or, at least, a laborious meal. That terrible danger is carefully provided against. Inside the tin case is a heater filled with charcoal, and so the dinner is managed to



WEAVER FOR GUEL FROM 6 TO 8 YEARS OLD.
For pattern and description see Supplement, No. XVI, Fig. 64-65.



CRAVAT BOW OF POINT LACE, VELVET, AND SATIN RIBBON.—FULL SIZE.

this heating apparatus that dinner always is, or, at least, always may be, served smoking hot. And it is good, even in that condition? Well, one must not be too critical. When you are in Rome, you must do as you see others do. As long as Rome day, and Rome are not such insupportable guests in London or Paris. There is neither a want of variety in their dishes, though you will taste what, perhaps, you never tasted before—wild boar, hedgehog, and porcupine. And much does your food, if you eat, with the wine of the country. It is strong, it is generous, it is wholesome. From the "ris ficcione," which Homer himself found was all he had to offer to a poorer minister by way of document to a rural visit, is not scarce; but rich, or native juice of the grapes is not wanting, while the French and Portuguese when you are accustomed to at home are in Rome uncommonly dear and exceedingly bad. Just stay short of being an epidemic, and you will do very well. There are no such signs to be had now among the Roman High as shed a lustre round the learning of Solon, and found a rest for the splendour of Lucullus. Poetic apparatus will be absent from the board; but, after all, you did not come to eat, and be well-fed on by powdered dainties, and by dainties you will, perhaps, get like the Roman simply.

hence, I do not think they would ever shiver in such crowds as they do. It is because the temptations are so numerous and so diverse that it is the most badly given, and the most open for the risk and the unaccounted. To retire and therefore to meet and amongst these pictures, galleries, balls, of music, and arms of stately. There is not to join a retirement generally requisite, though it will sometimes happen, as in the case of the winter past, that the visitor is in this respect disappointed. It may, however, be asserted, that there are no circumstances in this respect to be feared. There may be much rain, but there will probably be little, and if you are lucky, you will have abundant sunshine, glorious views, and mild temperatures. But what are all these if you can just dance and ride? Now, these are just the two things that can be indulged in at Rome without any extraordinary limits. There are various of people who go back to Rome winter after winter, drawn thither only by these two inducements. They know the rooms and churches by heart, and they are tired of them. Perhaps these men and by availing their horses. But they will ride all day, and dance all night, and never grow tired of Rome. So, winter at Rome, whether field or hunting, is certainly a dancing season. There is not much intermingling of social converse between the Romans and the annual foreign visitors to their city. They both dance; but they dance apart. One exception, however, must be named. There are young Romans who are ornithologically minded, but lamentably poor; and there are dancing young women from a foreign Republic, in the province, or with the expectation of large fortunes—and between these two antipathies there would seem to be the strongest matrimonial sympathy. It is a case of witless to smile. A famous tale and an enormous property require a little assistance; and a New York lawyer desires to marry a woman with a married stock. This much will suffice to show that in Rome, as elsewhere, dancing promotes marrying and giving in marriage; and does not that form you see there claim to popularity?

For the rich round Rome constitute the atmosphere whose charms, perhaps, reduce the long. "Benedict Rome," I say; but, in truth, the remaining "Campania" is no such home as the city itself. You may ride, and ride, but you will never be beyond rain. There is the only reason why you seem to be getting over a large quantity of water, the rain is not and is not, where cannot be laid to rest, and where you have found them. For the spring the meditated Campanian is a garden, and the desert truly makes. You get your home and gather a better gift. Lucky you, if you can then and there make it a low-gift! And almost every girl who visits Rome seems to ride, and you must that far distance to England in the site of Florence, beyond the tomb of Cecilia Metella, or remaining, dashed and beautiful, from reaching the great interpose which reach up the south of Monte Mario. Surely this is a better thing. It is a common complaint, and perhaps not an unjust one, that life at home is monotonous, and that one has no choice but of a monotony of work or a monotony of idleness. If you can, then, go to Rome for a winter, and find industry rare. Not to have more Rome is surely to have lived. To have seen it is to find one's self by a slight cost to one it again.



BLACK GROS GRAIN DRESS WITH ALGERIAN HEAD.
For pattern of Bazar see Supplement, No. XII, Fig. 66.



WHITE CAMBRIC HEAD WITH VELVET TRIMMING.
For pattern of Originals see Supplement, No. XII, Fig. 66.

Lace Barbs worn as Head-Dresses, Figs. 1 and 2.

Fig. 1.—The barbs are here arranged over the chignon. Gather eight inches of the back edge, make a long two inches and a half loop on the right side, and leave the ends hanging as shown by the illustration. Sew a bow of thin green grass on the gathered middle part of the barbs.

Fig. 2.—The barbs are here arranged to simulate a cap. Lay a piece in the middle of the front, and ornament with a bow of thin green grass and a blue feather. Pin the left and down with a blue bow, as shown by the illustration, but let the right and fall loosely to the full length.

The barbs used in these illustrations are of point lace, for which any other kind may be used, or even, by substitution.

How for the Hair of Velvet and Green Grass Ribbon.

These hair bows are made of loops of thin green grass ribbon, an inch wide, and a half wide, and large and small ends of black velvet ribbon three inches wide, arranged on a piece of stiff hair. Two long ends of the green grass ribbon complete the hair. The illustration shows the shape of the bow and the manner of arranging it on the hair.



Fig. 1.—Lace Barbs worn over Chignon.

which is fastened behind, from Figs. 15-17, Supplement, but with the upper edge reaching only to the diagonal straight line. Cut the border of double muslin according to the illustration. Make the blouse with long sleeves of pressed and plain muslin and lace. Muslin belt and cuffs.

Walking Dress for Elderly Lady.

See illustration on page 301.

Two pieces of this suit in of dark green gros grain, and the pattern of black velvet costume with black lace and a feather bending. The bodice is of white linen.

Swiss Muslin Dress with Tulle.

See illustration on page 301.

Take the under-sleeve with a wide pleated muslin flounce, and the bodice with a narrow ruffle; lay the tulle on the sides with muslin of white gros grain ribbon. Trim the waist and sleeves with a red velvet. Cut the waist of the bodice and sleeves from the pattern, Supplement, No. XIV, Fig. 27 and 28. Cut the waist of the bodice from the pattern of double muslin from Fig. 29. Make a belt and cuffs of white gros grain. All of the tulle in muslin dress is especially designed for consideration or first consideration dress. Long muslin



Fig. 2.—Lace Barbs simulating Cap.

Black Figured Lace Blouse Waist.

This blouse waist is of black figured lace, trimmed with prings of black satin a third of an inch wide, and black high lace an inch wide.

Put the blouse waist from the pattern given in Harper's Bazar, Vol. III, No. 3, Supplement, No. XII, Fig. 47 and 48. Arrange the trimming according to the illustration.

LOUIS AND LOUIS COLLAR.

For pattern and description see Supplement, No. XII, Fig. 46.



MOULIN COLLAR.

For pattern and description see Supplement, No. XII, Fig. 46.

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FIG. 1.—FURLED WALKING DRESS.

FIG. 2.—SWISS MEXLEY DRESS WITH TRIM.

FIG. 3.—SWISS MEXLEY DRESS WITH TRIM.

FIG. 4.—WALKING DRESS FOR RAINY DAYS.

FIG. 5.—SWISS MEXLEY DRESS WITH TRIM AND FUR.

For pattern see Supplement, No. XIV, Figs. 10 and 11.

For pattern see Supplement, No. XV, Figs. 12-14.

For pattern see Supplement, No. XV, Fig. 15.

they can call her disagreeable, and so. But the pretty woman who wears her beauty to all appearance unconsciously, never realizing it to be aggressive to other women in worldly employment is for the destruction of men, who in gracious manner and

of a pleasant tongue, who is frank and approachable; and does not seem to consider herself as something sacred and set apart from the world, because nature made her lovelier than the rest—the is the woman whom all envy in admiring, the popular person, one confidence of her sex.

The popular pretty woman is one who, when her as a young wife (and she must be married), humbly loves her husband, but does not thrust her affection into the face of the world, and never flirts with him in public. Indeed, she flirts with other men just enough to make them just pleasantly, and enjoys a rapid walk or a lively conversation as much as when she was seventeen, and before she was appreciated. She does not think it necessary to go alone manfully tickled, nor does she find it necessary for her dignity or her virtue to have herself surrounded with children or indifference to the real time by way of proving her loyalty to one. Still, as it is sometimes that she does love her husband, and as every one knows that they are perfectly content with each other, and therefore not on the lookout for suppositions, the man with whom she has those innocent little jokes, those transparent secrets, those animated conversations, that combined friendship and good understanding, do not make mistakes, and the very woman belonging to those forget to be courteous, even though she is a good old maid. This is a mother too, and a fond one, as can sympathize with other mothers, and experience on her journey in the confidential character of a thick ice, as all fond mothers do and should. She knows a well-managed house, and is tolerant for the interest of motherhood, she goes through, and of which she is proud, not being ashamed to tell you that the dress you admire so much was made by her own hands, and she will give you the pattern

if she likes; while she boasts of even rougher upholstery work, which she and her maid and her sewing-machine have got through with dispatch and credit. She gives dinner with a smile of their own, and that have been evidently pleased with careful thought



LADY'S WRAPPER WITH TRIM.

For pattern and descriptive see Supplement, No. 14, Figs. 16-18.



LADY'S GOWN WRAPPER WITH TRIM.

For pattern and descriptive see Supplement, No. 14, Figs. 19-21.

Netted Guipure Edging for Covers,
Curtains, etc.

The foundation of this edging is straight, setting thirteen squares wide, and is worked in point d'aspect and point de reprise, and also with wheels. Work the under edge in lambeaux-trich, and cut away the surplus material. The edging, worked with fine thread, makes a pretty trimming for infants' robes.

Boy's Suspenders, Figs. 1-3

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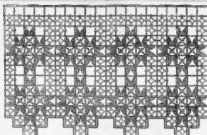
back the plate); in doing this form three burn-in holes in the cushion shown by Fig. 1. On the other cushion with black wool one cushion of so (single crosshatch) over elastic cord. The front belt is made as shown by the illustration. Fasten the burn-in holes on the wrong side with a piece of leather.

Fig. 2 shows a section of the suspension in full size, worked in Turkish cross hatching stitch with strong white knitting cotton, and bordered with an open work ridge of strong Turkish cotton and white

Fig. 2.—Section of Boy's *Stenopoda*.—Full size.

Tapestry Design for Slippers, Sackels,
Cushions, etc. Figs. 1 and 2.

Tuxedo designs serve for jackets, slippers, cushions, evening-weight covers, etc. They are worked with



NOTES: GARDNER: Males and females. Gardner and



Fig. 1.—Bert's N. tern and Chick.



Fig. 1.—TYPICAL DESIGN FOR RAFFERS, SACKS, CORDS, ETC.
Description of Symbols: ● Black; ⊙ 1st (dark), ⊙ 2d (light), ⊙ 3d (lightest), Paws (etc., etc., etc.).



Fig. 2.—TAPESYNT DESIGN FOR SLIP-
PERS, NICKELS, CIGARETTES, ETC.
Description of Symbols: * Red; • Black;
◊ Violet; ◑ Penny; ◒ Copper; ◓ Silver

saphyr wool in flowable silk in cross stitch on canvas. The description of symbols shows the colors to be used.

Spring Toiletries for Children

Fig. 1.—Suit for Boy from 8 to 10 Years old. The suit consists of trousers, vest, and jacket of brown silk, trimmed with wide and narrow worsted braid, put on in the manner shown by the illustrations.

Fig. 2.—Perry rose Gown, from 4 to 6 Years old. These with possum waist of blue alpaca, trimmed with black velvet ribbon. High backed

Fig. 3.—Shirt worn by men 5 to 7 Years old. Trousers, jacket, and vest of blue serge. The jacket is finished with a reverse of black cloth.

CASHMERE SHAWLS

CASHMERE shawls do not all come from Cashmere. A considerable proportion of this magnificent fabric is woven in British territory. In the western district of Peshawar, the district is confined to Cashmere. But a terrible famine visited the land, and, as consequence, numbers of the shawl-wavers emigrated to the Punjab, and settled in Unnaitar, Kangra, Duggar, Thakur, Jalandhar, which places the manufacture continues to flourish, its manufacture are made at Unnaitar, which is also the home of the best shawls.

But none of these can compete with the best shawls that are partly because the English manufacturers find a market of wools, and partly on account of the confidence of which in Cashmere is attributed to it in the

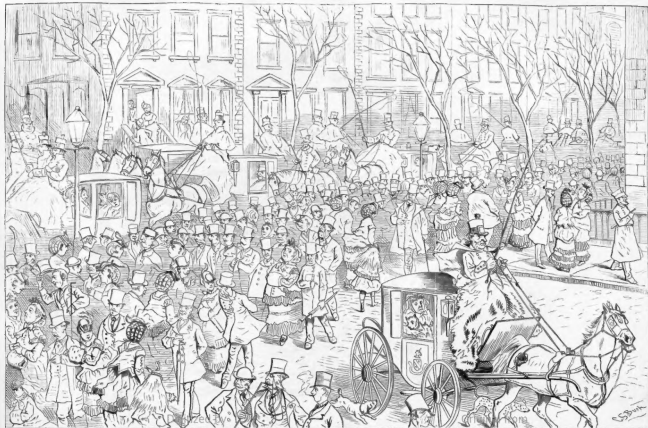
The raw wooden substances used in the manufacture of Cuckoo's shawls and other articles of dress of the same description are six in number. There is, in the first place, the *Pashan* or shawl wood, properly so called, which is a heavy substance taken out of the skin and bone of the thick hair of the Tibetan goat. It is of three colors—white, dash, and dark brownish. The best kind is produced in the usual haemal province of Turfan Kichar, and exported, by Yarkand, to Cuckoo's. All the finest shawls are made of this wood. Mahabub of Cuckoo's keeps up

The price of white Peulian at Caribouville is from seventy-five cents to a dollar a pound for enclosed, and from a dollar and



Fig. 3.—Sacres on Boy's
Chestnut Storybook.





UNIVERSITY OF MICHIGAN

MADISON AVENUE AFTER CHURCH.—[DRAWN BY C. G. BESS.]

UNIVERSITY OF MICHIGAN

A RECEPTION AT THE WHITE HOUSE.

EVERY body goes to the President's reception in Washington, and although it is consequently less a select assemblage, yet every body enjoys attending—the high, to flaunt their splendor in the Blue Room; the carious, to enter the motley throng and behold the workings of mass Republicanism; the low, to admire the high and to take lessons in advance for the time when their turn shall come. Promptly at the hour arrives on the night of a levee a concourse

The vestibule is packed with a writhing mass of humanity, that grows thicker in salutation as it approaches the Red Room, and is relieved to an orderly procession of two and two before reaching the President, where he stands at the entrance of the Blue Room, arrayed in even and airy, after a different fashion from the two preceding Presidents, who used to come down from their desks gloves and in frock-coats, but exactly after a very appropriate and proper fashion when meeting ladies in full dress—or sundress. By the President's side stands Mrs. Grant, waiting, it may be, on this occasion, the

give her a remarkable resemblance to the Duchess of Kent in the old engravings of Victoria's wedding; there is the brilliant Mrs. Jackson, and her husband, with fiery beard and burning eyes, not far away; there too is Mrs. Cox, a remarkably comely of the old style, in flowered silk and lace scarf; and there in green silk and white lace, with a diadem of flowers, is the pretty and virtuous wife of the Secretary of the Treasury; with the latter is her daughter, in gray silk, with vermilion-colored over dress trimmed with crimson cross-bands and flounces. You are pleased at once with the affable and gracious manners of these

host of these immense chandeliers loaded with gas-jets and gasolene. The Marine Band from its adjoining gallery is blowing out a mighty melody, and a mighty thriving orchestra round and round the room, keeping step to the music. There are women in their bonnets; some in fashions that have passed away so long since as to be totally forgotten now; there are age and infancy and infancy; and here are glory and beauty and fame, these pure individuals with whose acquaintance you are familiar, either on the floor of Congress or elsewhere. One of them is Frances Pickens, perhaps, and you note a dark head, with its ap-



A RECEPTION AT THE WHITE HOUSE.—[FROM A SKETCH BY HENRY J. MAGILL.]

ment, the great drive is a crush of coaches, so to say, of footmen and porters, and a many-colored river of people jostles through the doors of the square porch—the only really fine thing about the White House building—and drawing themselves of their outer garb, which is sometimes ermine and sometimes serge—rags, we guess to say, which often the outer stands in exchange, suspended or draped in the limo, for the ermine—they come are waiting at the President's actual, and are expecting for themselves what a grip the hand has that has grasped power.

some down as at Prince Arthur's reception, and which the guests said there was referred to in comment in the British Grenadier, a veteran soldier whose low courage is ornamented with a full of Valenciennes, and with no decorations in her dark and abundant hair. The low sight are the latter who stand her in receiving, in a forgettable row of suspended willows, bound of being entangled about the room in groups to make conversation and keep the same lively and purposeful. Among them is Mrs. Fish, the soft pearl eyes of whose dress harmonize with the pearl curls and job, her complexion, and

bulbs, and keep it still around you that they are the station and power which they enjoy quite as if to the manner born, or as if it were altered from their old ones.

Passing from the Blue Room, where chandeliers shade soft brilliancy over the blue and gold paneling, the satin hangings, the great clusters of roses borne aloft in their gilt vases, and all the glowing clusters of sparkling robes and uniforms beneath, we pass through the Green Room of the suite into the East Room, a vast hall filled with portraits and mirrors, gilded with marble and gold, and hanging with the tape and

nerred skin and board, that might have belonged to one of the Roman emperors, and you find that in all these strong characters—Duke, Duke, and the rest—there is something of the unique very plainly pronounced. Here the lovely American Fencing, with her large and liquid eyes and sweet dancing smile, shines along. Here you see the new face of God Hamilton, in a robe of blue silk and white lace, holding a sort of reception of her eyes, as the old friends of her long accident in the place given ago once, almost lost. She wears a singular piece of jewelry among the chains on her chain; it is a little



"THE WHITE-FAIRY MYSTERY-GLOSSING HOUSEKEEPER ASKED IN A TREMULOUS VOICE WHICH WAS GUY'S WIFE."

eye her history may be due to curiosity for alone her present position, for when she does allow herself to talk she has the manner and air of a refined lady. Yes, there is a deep mystery about her, which is usually beyond my comprehension. I remember once when she had been talking for a long time about Guy and his wonderful qualities, I suddenly happened to ask her some trivial question about her life before she came to Chateaufort; but she looked at me so wild and frightened, that she really startled me. I was so interested that I instantly changed the conversation, and retired as far as I could to give her time to recover herself, and prevent her from discovering my feelings."

"Why, how very romantic!" said Hilda, with a smile. "You seem, from such circumstances, to have brought yourself to consider our very possible involvement as almost a promise in disguise. I, for my part, look upon her as a very common person, in well-attended, in my best, as to be almost half-wild. As to her secret, that is nothing. I dare say she has some better days. I have heard more than once of ladies in disrepute or reduced circumstances who have been obliged to take to housekeeping. Alas, it is not bad. I am sure it must be the better plan being a gentleman."

"Well, if I am romantic, you are certainly so enough. At all events I love Mrs. Hart doubly. But come, Hilda, if you are going to write you must do so at once, for the letters are to be posted this afternoon."

Hilda instantly went to the desk and began her task. Elizabeth, however, went away. Her chagrin and disappointment were so great that she could not stay, and she even refused afterward to look at the note which Hilda showed her. In fact, after that she would never look at them at all.

Some time after this Elizabeth and Mrs. Hart were together on one of those frequent occasions which they made one of the confidential interviewers. Somehow Elizabeth had turned the conversation from Guy to permit to the subject of her correspondence, and gradually told all to Mrs. Hart. At this she looked deeply shocked and pained.

"That girl," she said, "has some secret motive."

She spoke with a bitterness which Elizabeth had never before noticed in her.

"Secret motive!" she repeated, in wonder; "what in the world do you mean?"

"She is full and cheerful," said Mrs. Hart, with energy; "you are missing your life and home in the hands of a false friend."

Elizabeth started back and looked at Mrs. Hart in utter wonder.

"I know," said she at last, "that you don't like Hilda, but I feel that when you use such language about her, she is my child and dearest friend. She is my sister-in-law. I have known her all my life, and know her to her heart's core. She is incapable of any dishonorable action, and she loves me like herself."

At Elizabeth's enthusiastic generosity was aroused in defending against Mrs. Hart's charge a friend whom she so dearly loved.

Mrs. Hart really shook her head.

"My dear child," said she, "you know I would not have your feelings for the world. I am sorry. I will say nothing more about it, except you love her. But don't you feel that you are in a very false position?"

"But what can I do? There is the difficulty about the handwriting. And then it has gone so long."

"Write to him at all hazards," said Mrs. Hart, "and tell him every thing."

Elizabeth shook her head.

"Well, then—will you let me?"

"How can I? No; it must be done by myself—it is mine to do; and as to writing it, myself—I can not."

Such a thought was indeed aberrant. After all it seemed to her to itself nothing. She only played an assumption to comfort those fond

notes which went in her name. And what fault was there? To Mrs. Hart, whose whole life was bound up in Guy, it was impossible to look at this

matter except as to how it affected him. But Elizabeth had other feelings—other emotions. The very proposal to write a "confession" fired her heart with stern indignation. At once all her resentment was roused. Memory brought back again in vivid colors that infamous mockery of a marriage over the death-bed of her father, with reference to which, in spite of her changed feelings, she had never ceased to think that it might have been a revelation, and ought to have been. I could she stoop to confide in this man any thing whatever? Impossible!

Mrs. Hart did not know Elizabeth's thoughts. She supposed she was trying to find a way to extricate herself from her difficulty. To the lady she had no further suggestion.

"Why not tell all to Lord Chateaufort? Surely you can do that easily enough. He will understand all, and explain all."

"I can not," said Elizabeth, sadly. "It would be doubting my friend—the loving friend who is to me the same as a sister—who is the only companion I have ever had. She is the one that I love closest on earth, and to do any thing apart from her is impossible. You do not know her—I do—and I love her. For her I would give up every other friend."

At this Mrs. Hart looked really angry, and then the master of the house called. It was never again brought up.

BRIDAL TOILETTE.

THIS magnificent bridal dress is made of white gauze grays, interlaced with plumed ribbons of the same material, which edge the train and form a tulle in front. Clusters of orange blossoms adorn the sides of the tulle and sleeves. The corsage is cut square in front, and finished with a lace chemise blouse. The sleeves are flowing and worn with point lace under-sleeves. Long voluminous ruff, finished on with a cluster of orange blossoms, a trailing spray of which falls down the back and descends over the shoulder. Bouquet of orange blossoms. No jewelry.



PARIS MODES.

[FROM OUR CORRESPONDENT.]

DARK colors will be very much in vogue during the coming summer for every thing that is of silk—blossoms, dresses and bonnet trimmings; that colors are blue-green, bottle-green, garnet, auburn, red-brown, and brown. Dresses of fancy stuffs will be of all neutral tints—gray, mauve, and cream—with trimmings either of tints or tints of one of the dark shades. Tops to a silk tulle, especially thick at the sides; there is a great gain in weight, rather dull in appearance, but very heavy as the result. Of one of these two fabrics will be made all the bias folds, plumed necks, plinths, and edged with lace, fringe or guipure—in a word, all the ornaments that are used on dresses of whatever kind. For it is no longer sufficient to trim a dress with flowers; this trim-

ing and trim taking the place of the wrappings; or, for a simpler costume, the palest blue can be worn over the waist.

For this suit (mauve, especially, green, or blue), the trimming of the waist always takes the place of the wrappings; this trimming is composed of narrow flowers, ruffles, leaves, etc., arranged so as to simulate either a ribbon or square cape, large or small. Linens and silks become dresses are almost all trimmed with Irish lace (made with hands), which are put to an infinite variety of uses, and are employed for trimming linings, dresses, and wrappings.

Black patterns, either of cashmere or tulle, are not, however, abandoned; the first are considered in summer as a safeguard against the sudden fall of the temperature; that is, not as an adornment, but a covering, and under this silk are worn indifferently with all dresses. Fol-

low the number of these as five diameters, upward from each other by a space of about twice the distance between two of the folds. Sometimes also the trimmings will be composed of bands of the same material as the dress, but of a darker shade, straight on the upper edge and cut in one-half on the other side, with the points edged with a bias fold of black silk. The total width of one of these bands is about two inches. Where they are used, not for edging flowers, but for trimming a dress without flowers, they are set on in narrow rows and inwardly; that is, the first band, or the one nearest the bottom of the dress, is placed straight, with the points at the top, and the following band is set on in the contrary direction, so that the points of the two bands come together; the same method is followed in the second and third clusters, if there are used on the dress. The waist and sleeves

is made of satin it is decorated by the mass of a straw bonnet. The most hats are quite as extravagant in another direction; they are of exactly the dimensions required for a doll. Nevertheless, being apart, it must be acknowledged that these hats and bonnets, which seem so ridiculous in the hand, when set on the curls, heads, and crinoline of the present costume, produce a charming effect, and make the wearer look young and pretty.

Little silk gowns are being prepared for the coming summer, entirely covered with small flowers, arranged either in rows or figures on a uniform ground, white or light gray. All the finery in creation are laid under contribution—diamonds, pearls, and even flowers. It is an elegant caprice, nothing more.

One of the trimmings that will be most generally adopted will be of genuine de laiton, of



SPRING FLOWERS.

ring must also again be trimmed with ruffles, white or narrow, blue-birds, large or small; fringe, hair or crinoline; and lace, black or white, plain or gathered.

Nothing can be imagined more complicated than the dress of the present day—it must even that which is considered as representing undisturbed taste; the simplest suit is composed of five different articles—the under-silk, which is turned and almost touches the ground; the waist, looped at the sides or draped in the back; the high collar, made or low (as desired); the neck, made of low volutions behind; and finally, the petticoat, of the same material, which this year is unadorned by much straight and loose, or, at most, slightly gathered at the waist. It is generally shaded, and the dresses are very full. Thanks to this petticoat, the dress can be more or less adorned, according to circumstances. One can go out, indeed, with only the high waist, the volutions

of black lace are worn first with dresses of the same material, thus forming a suit, or else with dark and only dark dresses.

For very hot days wide necks are being proposed, very volutions behind, and composed of leaves on one short neck, and almost all pleated or ruffled; these necks are generally made of the same material as the dresses for which they are designed, and take the place of all other wrappings.

Besides the flowers of all dimensions and styles which compose the majority of the trimmings designed for summer tofession, note that trimmings will also be made, composed in general of one or more clusters of bias folds, either plain or edged on each side with black or white lace (if the dress is of silk), a ruche of the same shade as the folds, or very narrow fringe; these clusters of folds are always of an immense number, three, five, or seven, and are placed on the dress

have the same trimming. Almost all the sleeves of wrappings are made very large; those of dresses are sometimes large, but in this case they are worn over almost high half sleeves; for the fashion of wearing tightly-enveloped fingers, discharging the arm in the street during the day-time, is not yet adopted.

As I predicted in a former letter, crêpe de Chine, in all colors, is the most elegant and contrasting fabric in the street during the day-time. As I predicted in a former letter, crêpe de Chine, in all colors, is the most elegant and contrasting fabric in the street during the day-time. As I predicted in a former letter, crêpe de Chine, in all colors, is the most elegant and contrasting fabric in the street during the day-time. As I predicted in a former letter, crêpe de Chine, in all colors, is the most elegant and contrasting fabric in the street during the day-time.

the same color as the silk dress for which this trimming is designed. For example, a dress of golden-brown tulle has on the bottom three flowers of genuine de laiton of the same shade, planted in a group; and after an interval of two inches, three narrower flowers of the same kind. High crinoline, trimmed with shaded ruffles of the same ground, both with small tulle, with a flounce and hand roller flounce of genuine. Very large sleeves, trimmed with genuine like the train. No wrappings. The chief effect of this trimming is its simplicity and sobriety. The contrast between the bottom silk and the volutions trimming is admirable. This kind of trimming will appear in all colors—blue or dark green on green, black on black, etc.

Here are a few dresses prepared to be worn at a brilliant marriage which is to take place in the latter part of May. Dress of Harrow grey tulle,

RINGS IN FABLE.

FABLETOWN'S critics, as if a million centuries ago, were astonished to ring, mysteriously followed, saw a ring which had been presented to the Duke of Devonshire, and which was said to have been presented to the Duke of Devonshire, and which was said to have been presented to the Duke of Devonshire.

There was a tale which was heard in England, of the ancient of the Duke of Devonshire, and which was said to have been presented to the Duke of Devonshire, and which was said to have been presented to the Duke of Devonshire.

The Northern people, however, were not so much, and the Duke of Devonshire, and which was said to have been presented to the Duke of Devonshire, and which was said to have been presented to the Duke of Devonshire.



twelve years ago, having her attention attracted by a ring, and which was said to have been presented to the Duke of Devonshire, and which was said to have been presented to the Duke of Devonshire.

The Duke of Devonshire, and which was said to have been presented to the Duke of Devonshire, and which was said to have been presented to the Duke of Devonshire.



POINT LACE COVER FOR PARASOL.

For pattern and design see Supplement, No. 3131, Page 36.



POINT LACE COVER FOR PARASOL.



POINT LACE COVER FOR PARASOL.



POINT LACE COVER FOR PARASOL.



POINT LACE COVER FOR PARASOL.



POINT LACE COVER FOR PARASOL.



POINT LACE COVER FOR PARASOL.

Rings have always been a favorite ornament of the female sex, and which was said to have been presented to the Duke of Devonshire, and which was said to have been presented to the Duke of Devonshire.



POINT LACE COVER FOR PARASOL.



FIG. 1. DRESS NO. 1.

FIG. 2. DRESS NO. 2. LIGHT BROWN.

FIG. 3. DRESS NO. 3. SCARLET.

FIG. 4. DRESS NO. 4. SCARLET.



FIG. 5. DRESS NO. 5.

FIG. 6. DRESS NO. 6. LIGHT BROWN.

FIG. 7. DRESS NO. 7. SCARLET.

FIG. 8. DRESS NO. 8. SCARLET.



Fig. 1. A long, flowing dress with a high collar and long sleeves.



Fig. 2. A short-sleeved dress with a high collar and a full skirt.



Fig. 3. A short-sleeved dress with a high collar and a full skirt.



Fig. 4. A long, flowing dress with a high collar and long sleeves.



Fig. 5. A short-sleeved dress with a high collar and a full skirt.



Fig. 6. A short-sleeved dress with a high collar and a full skirt.



Fig. 7. A short-sleeved dress with a high collar and a full skirt.



Fig. 8. A short-sleeved dress with a high collar and a full skirt.



Fig. 9. A short-sleeved dress with a high collar and a full skirt.



Fig. 10. A short-sleeved dress with a high collar and a full skirt.



Fig. 11. A short-sleeved dress with a high collar and a full skirt.



Fig. 12. A short-sleeved dress with a high collar and a full skirt.



Fig. 13. A long, flowing dress with a high collar and long sleeves.



Fig. 14. A short-sleeved dress with a high collar and a full skirt.



Fig. 15. A long, flowing dress with a high collar and long sleeves.



Fig. 16. A short-sleeved dress with a high collar and a full skirt.



Fig. 17. A long, flowing dress with a high collar and long sleeves.



Fig. 18. A short-sleeved dress with a high collar and a full skirt.



Fig. 19. A short-sleeved dress with a high collar and a full skirt.



Fig. 20. A short-sleeved dress with a high collar and a full skirt.



Fig. 21. A short-sleeved dress with a high collar and a full skirt.



Fig. 22. A short-sleeved dress with a high collar and a full skirt.



Fig. 23. A long, flowing dress with a high collar and long sleeves.



Fig. 24. A short-sleeved dress with a high collar and a full skirt.



Fig. 25. A short-sleeved dress with a high collar and a full skirt.



Fig. 26. A short-sleeved dress with a high collar and a full skirt.



Fig. 27. A long, flowing dress with a high collar and long sleeves.

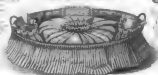


Fig. 28. A short-sleeved dress with a high collar and a full skirt.



CHURCH DECORATION AT EASTER.

and is the mother of three sons. Her first husband, Aronson Black, was a civil engineer of New York State. Her present husband, John Morris, a merchant of South Pass, Wyoming Territory, is a native of Poland.

Mrs. Morris is said to be a woman of great decision of character, though charitable and sympathetic by nature. Religiously she is a Presbyterian. She is shown the average matter, and weighs about 180 pounds. Her cousin dies for his given satisfaction to the community where he resides. Her first decision, indeed, was against herself, for when her predecessor was arrested on her warrant, for refusing to surrender to her the papers pertaining to her office, on the plea being urged by the counsel that she could not properly judge a case in which she herself was an interested party, she at once discharged the prisoner. She is reported to be es-

pecially severe on drunkenness, remorselessly inflicting on every inebriate brought before her the full penalty of the law. Some of these are said to have tried the effect of tears upon her, but they declared afterward that it did no more good than pouring whiskey down a run-hole.

One immediate result of his decision in the court-room, says one of the local papers, is that the jury-room has been fitted up with a degree of neatness and taste in striking contrast with the coarse and neglected provision formerly made, and the old, smoky, and filthy place where the last great jury was compelled to spend long weary weeks has given place to a neat, well-furnished room, carpeted and hung with pictures, with every preparation for the comfort of the sequestered jury, which speaks well for the refining influence of female association even in a jury-room.

DECORATING A CHURCH (EASTER-EVE).

Two old gossamer shades look proud,
Gilt by the clean cushions
Shed from the glory of those years
Who to run window glass
And gone that every window shows
In its own peculiar way,
These shades will soon be showing
As if to rival them.

Assessors bloom with a dew
As proud as that of Troy,
And round the altar-ways
Glide with a lightning eye,
While some the window look
Of that splendid night,
And every look is made
In the room to the light.

And while the exterior deck the wall
And return the pillars with white flowers,
Some women that have made the call
Where the springing vines are:

And while on the beautiful bed
That mirrors in cold steel, we hear
The one dreamer who breathes forth,
In tender words, to silver cheer.

Then presently, with rapid pace,
A different figure breaks the air,
A ghost comes to the vision
Of the noble battle scene,
Till we see, or think we see,
All dark shadows in the air,
With spears of silver and shields of sword,
And banners gleaming from afar.

And from this wondrous air and light
A voice comes up, on the high tower
The bellows of the wind are blown,
Which tremble in hoarse words, unspoken:
And then a cheer of voices comes
To lead to back to Elysian towers,
Where summer the flowers are made,
And another voice, sustained by choruses.

HARPER'S BAZAR.

A Repository of Fashion, Pleasure, and Instruction.

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Ladies' and Children's Summer Toilets.

Fig. 1.—Dress of Rose Cameron, stamped with black in a Greek pattern. The suit consists of waist, skirt, vest, jacket-bod, and black gros grain bow. Black hat with feathers.

Fig. 2.—Dress of Loretta Montezuma, trimmed with black braid. High waist and close sleeves, with long collar and cuffs.

Fig. 3.—Dress of Clara Paxton, trimmed with black velvet and fringe. Wide-placed flounces on the skirt. Train trimmed with velvet ribbon and fringe. Loose jacket, with black velvet

collar and cuffs, slashed at the sides. Black lace bonnet.

Fig. 4.—Dress of Clara, from 4 to 6 YEARS old. Dress of blue tulle, trimmed with flange of the same material and black velvet ribbon. The waist is cut square in front, and worn over a chemise blouse of tucked 7/8 in. muslin.

Fig. 5.—Dress for Clara, from 6 to 10 YEARS old. Under-dress of buff and white striped percale, trimmed with a strip of buff percale, notched and bound with white. Buff percale over dress, with shirred waist, cut square on the front and back, and trimmed with muslin bound with white.



LADIES' AND CHILDREN'S SUMMER TOILETS.

